2: Batchelor M-5 (1877-1924)1927
AB6 Ainu AB6

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AINU WOMEN DANCING

[P. 14 (A)]

2: Batchelor M-5 (1877-1924)1927
AB6 Ainu AB6

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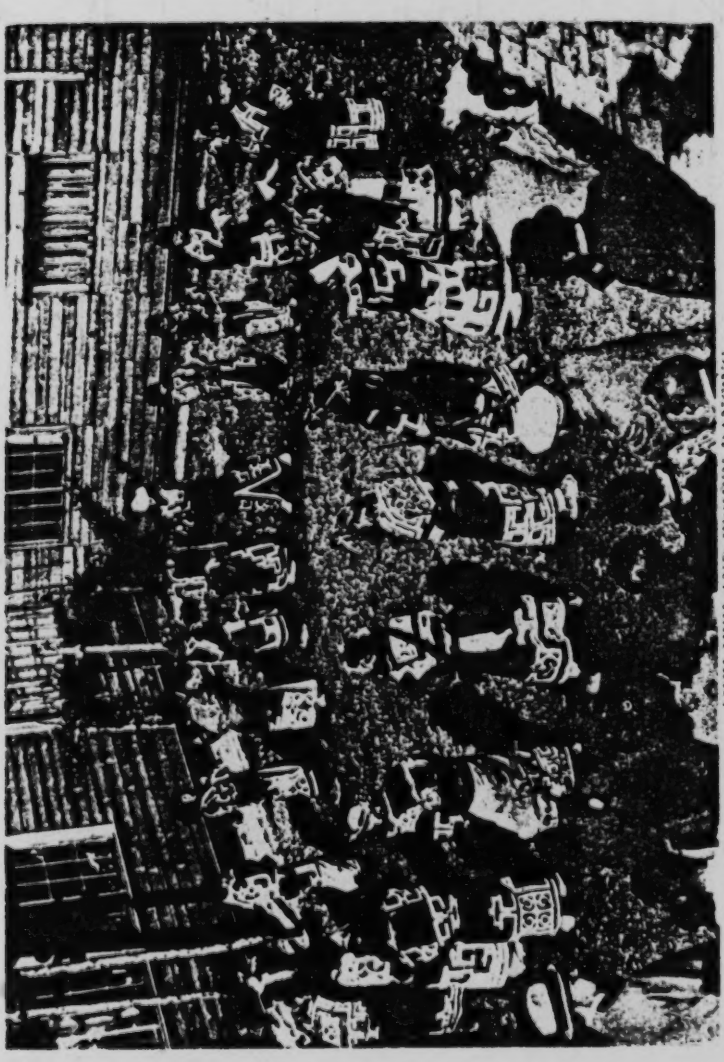

AINU MEN AND WOMEN DANCING

[p. 422]

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6
Gilyak RK2

A 796 [722]

drink offering, in which the women also took part with renewed weeping, completed the ceremony. The manner of placing the head on the pole is shown in Fig. 88, which is copied from Dr. Scheube's drawing. The general appearance of the hedge is best seen in Plate CXII.

Fig. 88.
THE BEAR'S SKULL ON THE SACRED HEDGE.

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In the short account of the mythology and folk-lore of the Ainos given further on, there are some bear stories which are of interest in connection with the ceremonies described, indicating how the Ainos regard the animal in its relations to themselves. As Dr. Scheube has said, the bear is more to them than a mere beast of the forest, to be hunted and killed for food and raiment.

The Ainos are not the only people who worship the bear in the manner described above. In the northern part of Saghalien there are a people quite distinct in their physiognomy and language from the Ainos known as the Gilyaken.* Mr. W. Joest observed a bear feast among the Gilyaken, the description of which, as quoted by Dr. Scheube in a later communication, is substantially as follows. The mother bear is shot and the young one is caught and reared, but not suckled in the village. When the animal is large enough he is bound with a thong around the neck and another on one of his hind legs, and then led in triumph through the village. He must enter every house, where he receives food, while his manner of entrance and conduct are observed as omens. The bear is then for a time provoked, tormented, and annoyed until he is enraged and furious. The animal is then secured to a stake and shot dead with arrows. The head is then cut off and decorated with shavings corresponding to the inao of the Ainos, and placed upon the table upon which the feast is spread. The people then beg his forgiveness and offer prayers to him. They then eat the flesh roasted (not raw, as do the Ainos, nor do they drink the blood) with schnapps, but without any ceremonies. Finally the brain is eaten and the skull is placed with the shavings in a tree near the houses. Then follows dancing by both sexes in imitation of bears.

DANCES AND OTHER CEREMONIES.

A 796 535

Allusion has been made here and there to singing and dancing. Dr. Scheube has given an account of the dances he saw, but it has not seemed

* See Reisen und Forschungen in Amur-lande, Dr. L. Von Schrenck, vol. III, for an exhaustive account of these people.

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

desirable to treat this subject at length in this place, for the reason that there is so little known as yet concerning the significance of the Aino dances. The dancing is not graceful. In some instances it would seem that the dances are imitative of animals, as the bear dance and the crane dance mentioned by Mr. Blackiston, who when unaware of the name "was forcibly struck with the resemblance of the chanting used during the performance to the sounds uttered by cranes."

A strange ceremony was once witnessed by Mr. Louis Boehmer among the Saru Ainos, which is thus quoted by Mr. Blackiston.

The chiefs were dressed expressly for the occasion in handsome robes embroidered with blue, and wore crowns of straw decorated with red flannel and bits of tin. Within the lodge were Japanese gifts that had accumulated for perhaps a score of generations, old swords, rice dishes, and lacquered ware; the oldest much the best and very handsome, the newest nearly plain lacquer.

The Ainos in drinking raised their heavy mustache with a small stick, somewhat like a paper cutter, made for the purpose and sometimes neatly carved. The next morning on the shore some of the Ainos made a prayer to the sea-god to quiet the swollen waves, and to send back two boats that had gone out each with two Ainos a couple of days before. The same day an Aino boat that went in search of them, brought back one boat, but the other seemed to be lost. The two rescued, but half starved men were fed on the seashore, and towards sunset there was a singular dance on the beach. The Aino men of the village formed one line and the women another, and with poles like lances in their hands went through many evolutions. Sometimes they would make as if charging with their lances against the sea. Then there was another prayer by an old man facing the sea. After sundown all hope for the other boat was given up, and according to custom the women in all of the neighboring five villages devoted themselves to lamentations, which they kept up the greater part of the night. They squatted in pairs on the ground, facing and hugging each other, and wailed and shed tears. The men did not join in the crying, and the women did not except while squatting.

There is also a harvest festival, which occurs in November, when much saké is consumed with singing and dancing. Both sexes join in most of the dances.

Some of the popular songs are given by Dr. Scheube, among which the following will bear translation:

Drinking song.—I am chief in this village; thou art chief in another village. We do not know which of us is the wiser. In order to decide we must begin a strife of words together. This, however, does not go well with the drinking. Therefore we will content ourselves with the drinking.

Song of thanksgiving.—I am very fortunate that I have received from you, most honored sir, such good eating and drinking.

Fisher song when a new boat is first used.—The daughters of the master are beautiful, the old as well as the young. So beautiful will this boat also be.

MYTHS AND FOLK-LORE.

The Ainos having been, as it may reasonably be supposed, more or less subjected to Japanese influences for a thousand years, it would be very strange if they had not borrowed something from the latter of their mythology and folk-lore. So indeed they have, but this influence has not been so strongly felt as might be expected, doubtless because

4: Landor T-5 (ca. 1890)1893 AB6 Ainu AB6

I was a friend of the Ainu, and must join them in the drinking.

My attention was suddenly drawn to three old chiefs, who, half drunk, stood in front of the small east window. They dipped their moustache-lifters in their bowls, waving them towards the sun as a salutation to the "Chop Kamui," the "Great Sun." There was no religious character attached to this libation offered to the sun, no more than when we take off our hats passing a respected friend in the street. It is a mere sign of respect, not of worship. Besides, it must be clearly understood that no "offerings" of wine are ever made by the Ainu to the "Great Sun," and that the "libations" offered are invariably consumed by the offerer.

I managed to get several sketches of the assembly, and every moment I expected to get into trouble again; but this time they took it most kindly.

The hut became very stuffy, owing to the large number of persons and the smoke. There were nearly two hundred people in it, packed closely together, and there was nothing in the show to interest one—certainly not the disgusting sight of this drunkenness, which, moreover, became monotonous as well as disgusting.

I stroked my hair and beard—the latter only figuratively—in sign of salute, to the host, Benry, and the other drowsy chiefs, and, carefully avoiding pushing or treading on any member of the unsteady crowd, I made my exit.

Oh, what a treat it was to breathe fresh air again!

Outside the hut the pretty *menokos* (girls) of Piratori were having a lot of fun all to themselves. They were all dressed in long yellowish gowns, with rough white and red ornamentations on a patch of blue cloth, on their backs; and each girl took a very active part in a game, or a kind of savage dance, called Tapkara. They all ranged themselves in a circle, and a child or two was sometimes placed in the centre. The game consisted in collectively hopping an indefinite number of times, calling out either the name, or the accompanying sound, of some of their everyday occupations, and clapping the hands so as to keep time. For instance, one sound was "Ouye, ouye" ("Fire, fire"), and they all blew as when making a fire, and hopped till they were nearly senseless.

4: Landor T-5 (ca. 1890) 1893 AB6 Ainu AB6

Then the next was "R-r-r, r-r-r, r-r-r," and with this they imitated the pulling of a rope.

Then "Pirrero, pirrero; pirrero, pirrero," was the sound accompanying the action of rowing, imitating the squeaking of the paddle produced by the friction on the canoe.

The movement of the arms changed according to the sounds uttered, but the hopping was kept up continuously. The game reminded me much of our Sir Roger de Coverley, in a more barbarous form, but certainly not less pretty than our old country dance.

AINU WOMEN DANCING, PIRATORI.

Late in the afternoon all the men came out of the hut, and by a winding path I was taken to the valley along the river, at the foot of the cliff on which Piratori is built. Benry and all the other chiefs remained on the cliff. Bareback races formed the next and last event in the programme, and the chiefs were to witness them from their "high point of view."

There was great excitement as to who should ride the ponies. The Ainu are fond of sports, and I noticed that ultimately they were sharp enough to select their jockeys from among the lightest men. The winner of each race had a good

4: Landor T-5 (ca. 1890)1893 AB6 Ainu AB6

tive and well-composed till then, went into fits of laughter when Gounod's masterpiece was played, and all through it the noise of people laughing was so great as to drown entirely the orchestra and singers. Some of the women in the audience nearly went into hysterics at the long *legato* notes at the beginning of the piece. Louder melodies and of a livelier character did not affect them so. I wish to draw attention to this fact, that amongst all primitive peoples the native music is sad and slow—the livelier melodies coming later; and also, that with both wild and domestic animals the most noteworthy effects are produced by slow and simple music. We all know how dogs will remain quiet and calm when a soft and gentle air is played, but get furious to the point of savageness under the "plan-plan-rataplan" of a merry noisy tune. As for the last item connected with Ainu music, viz., dancing, it is rarely practised, even by the Ainu women, to whom alone it pertains. At the best it is of a very rude form. In the Piratori festival (Chapter IV.) we have seen that their dancing is accompanied by rhythmical sounds imitating the noises produced by implements in everyday use, as the squeaking of a paddle by the friction on the canoe, the cry which accompanies the pounding of millet, blowing alight the fire, and similar sounds. Time is kept by clapping the hands and by vociferations which tell the partners what position or action to assume, each action being accompanied by a different sound, but all performed while the hopping is kept up. I have not felt justified in classifying these rhythmical sounds, which accompany the dancing, as choruses, for there is not enough in them to constitute either a tune or a melody. They are suggested more by the action of the arms and upper part of the body than by the steps; in fact, if it were not for the continuous hopping it would be more accurate to describe Ainu dancing as "posturing." The dancers form a circle, with sometimes one or two children in the centre. As there are no professional musicians, there are no professional dancers; but though each man may be his own composer of music, the women never alter their dances, which are handed down unchanged from one generation to another. It is only at festivals that the dance is performed, and never inside the huts, but in the open air. It is not for the amusement of spectators, for besides one or two of the older women,

4: Landor T-5 (ca. 1890) 1893 AB6 Ainu AB6

spectators there are none; but it is for the enjoyment of the dancers themselves. The men do not seem to take the slightest interest in the dancing, and apparently regard it as unmanly. They remain in the hut drinking while the girls enjoy themselves in this way outside, and should one of them by chance come out, he would stop and look on no more than men in civilised countries would stop and watch little children at play. On the other hand, on such occasions Ainu matrons squat in a semicircle not far from the dancers, and keep up a lament-like or sometimes quarrelsome conversation among themselves, and occasionally encourage the girls in their hopping, and suggesting *encores* of this figure or that, which, between one quarrel and another, has taken their fancy.

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A WOODEN PIPE.

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

descent from the sky with his spear of magic mugwort which no enemy could withstand.[1] Perhaps identical with him is Okikurumi Kamui, who shares most of his mythical achievements as pristine teacher of the arts of life, and is the hero of legendary fights against evil spirits and wicked men. The name Okikurumi has been thought to be of Japanese origin, but need not be. Tales about both describe them as wrapped in a cloud of smoke or mist in which they are usually invisible but which sometimes opens for a moment to show a person with tongues of flame rising to his sword belt. This refers to a myth of origin from Kamui Fuchi, goddess of fire. The flames do not burn, but merely indicate the virtue of the *kamui*. Whatever name be assigned to him he is not, so far as I know, worshipped as an ancestor, though venerated as a teacher and occasionally offered *inau* and libations at big celebrations. The various myths of origin are not quite consistent, but all are agreed that he returned to the sky after his task of teaching the Ainu was accomplished. One of the finest of Ainu dances, performed only by women, represents the coming of A-e-oina Kamui. With arms raised high and gracefully waving they sing—'*Hi eranna, Kamui eranna. Hi eranna, to-o-eranna*': 'Yes, he descends, the god descends. Yes, he descends, yonder he descends.'

It should be added that most of the *pase kamui* are believed to have descended from the sky and will return there in fullness of time, but these beliefs are nebulous, and vary from place to place. The only trace of actual star worship I have found is that at the festival of Falling Tears there is secret worship of four deities and among them is one called Nish-kan-ru Mat, Kamui Katkimat, which means 'the woman above the high clouds or above the way of the clouds, divine wife'. I have not ascertained whether this refers to a star or a constellation.

[1] According to one myth he came down to Ainu-land when Kotan-kara Kamui created it (Kintaichi, *Study of the Ainu*, p. 211), and according to another he is identical with Kotan-kara Kamui (for Kotan-kara see footnote p. 12). In three or four versions of his myth he is said to have been born on earth to the elm-tree spirit, his father being some cosmic phenomenon such as the sun or thunder (Chiri, *Classificatory Dictionary of the Ainu Language*).—H.W.

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

At Kushiro I photographed an interesting dance which goes

with the straining while my cinema-expert filmed it; it was a ritual survival from happier times. The straining is done through a shallow basket (*inumba ichari*). The lees (*shirari*) are sometimes used again, with a little of the mixture of boiled millet and yeast and some water, to make a sort of small beer. Part of the lees is washed in the strainer and compressed till it is fairly dry. It is then called dry lees (*sat shirari*), and ought to be nutritious, but it is not very palatable and is mostly used as an offering to the evil spirits. It is supposed not only to be good enough for them but to delude them into taking it instead of grabbing the good moist (*pekuru*) lees, which contain some of the sacred brew. The straining does not properly filter the beer. Some of the millet remains suspended and gives it a milky appearance, and there is a slight deposit at the bottom of the cup. This and the moist lees are considered good, and are given to the beer-straining *inau*. The two placed on each side of the door also get their share, or rather the *kamui* get it through them.

342 273 [126] [535]

Another ceremony which must be performed before the actual house-warming is the lighting of the new fire on the hearth. Formerly this was always done with the fire-drill. I was told that the bow-drill was once in common use but never saw one. When drilling was revived for my benefit, a thong-drill was used. A hempen cord with a wooden handle at each end was wound two or three times round the upright stock, which was rotated by pulling the handles alternately. At the same time the stock was pressed down into the hole cut in the wooden 'hearth' by means of an inverted cup in which it was free to rotate. Two persons were engaged, one to pull and one to press on the cup, and fire was produced within two minutes.

342 372 796

The new fire is made by the father or paternal uncle of the ingoing occupant, if alive and not too far away. Before leaving his own house the officiant offers a backward-shaven *inau* and prays to the Kiyanne Kamui (the elder *kamui*). This is a title for those ancestors, including Kamui Fuchi, who were supposed to be within reach of the hearth. But in the preliminary prayer, dictated to me, Kamui Fuchi alone was addressed, the title appearing only in the prayer said after the fire had been kindled, when she herself was addressed as Peure (new) Kamui Fuchi, i.e. newly awakened by the fire-drill. The omission of the prayer to the ancestors in the first version I heard surprised me, but on enquiry I was told that it had

342 372 796 782 [593] [604]

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

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Fig. 1. Women's dance.

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Fig. 2. Tekatte Fuchi, a woman 84 years old, doing the frog dance.

PLATE XXVI. WOMEN DANCING.

[p. 78, (5)]

7:Munro & Seligman D.E-4.5 (ca. 1900-1942) 1963
AB6 Ainu AB6

769 drinking and asks for protection. After this, beer is served cere-
273 monially (*iomare*) to each member of the two main rows, beginning
[782] with those nearest to the two chief functionaries. Each guest may offer a libation to either Chisei-koro Kamui or Kamui Fuchi but not to both; nor may they make prayers to them.

273 Next, the controller opens the ball with a song and dance. The
574 householder takes him gently by the hand, raises him, and leads
769 him to the front of the beer-container. His dance, which is called
535 *tapkara*, consists in lifting the feet and putting them down some-
887 times in the same place and sometimes to the front or side. This
[533] is accompanied by a 'song without words', a chant of a subdued but musical kind. Different elders have their special chants, taught them, it is said, by their ancestors. While dancing, the elder holds his arms up and wide apart, slightly bent at the elbows, and moves them a little to the side and up and down. He dances first facing the sacred window; this is for the *kamui* represented at the *inau*-fences outside. Then he moves to the north side and dances to Chisei-koro Kamui. Returning, he dances to the hearth and may dance a step or two towards the south before resuming his seat. The last is perfunctory but the general performance is obviously a ritual salutation to the benevolent dieties. Sometimes a woman of
[562] middle age or over, not his wife, follows close behind the elder, imitating his steps and salutations, and two or even three women may do the same. Only women of the highest character can take part in this sacred performance. The householder leads the controller back to his seat.

It is customary at this stage of the proceedings, when the alcohol is beginning to make itself felt, to pay some attention to the mischievous spirit in the south-east corner. A salutation in that direction may serve to prevent unseemly behaviour.

Others may now take a turn on their own account, to their own
[558] vocal accompaniment. Although this dance and song (*sake-hau*)
535 might seem quite artless, it needs practice to acquire not only the
273 steps but the modulation of voice, trill and change of timbre.
574 Elders are quick to notice and despise a clumsy performance, and some consider it an insult to the ancestral spirits, who in their previous existence knew what dancing ought to be.

769 As the liquor mounts to heads, talking and singing become
[533] general. The confusion of sounds is aptly compared to 'the noise of frogs at the beginning of summer'. The women, who seldom

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

drink much, form a circle round the lid of a large beer-container and have a good time singing *upopo*.[1] This is a kind of round or canon, a voice or voices starting to repeat the theme before it is finished while others carry it on. This anticipation of the fugue is very interesting. The women thoroughly enjoy themselves and some of the voices are beautiful. Their delight extends to the dance, both affording a change from the drudgery of life with freedom of emotional expression in the rhythm. The *upopo* is sometimes both song and dance, and other dances have sometimes a line or two of song or some syllables to aid vocalization. There is quite a repertoire of dances, and while *tapkara* go on at the upper end of the room the women and younger men may dance round dances (*rimse*) round the lid of the beer-container and eventually round the hearth. The round dance is always danced sun-wise; it is wrong and unlucky to dance in the opposite direction. It is not only the young who take part in the dancing round the fire; one may see men and women of 70 or 80 taking part with evident enjoyment. Dancing may go on till the small hours of the morning but the crowd has thinned out before then.

Towards the end of the proceedings there are some ceremonial observances. One is raising the beer-container (*uko shintoko raye*). The contents of the large container are mostly poured into a smaller one, which is raised by a young man and presented to the controller. He takes two bunches of twisted shavings, whirls them round in the vessel from right to left and then winds them round his neck or ties them to his headband. He changes place with the householder, takes an almost empty cup and points a libation wand with a few drops of beer on it in the direction of the mischievous spirit, to which he makes a hypocritical address. He then pretends to drink up the contents of the empty cup. With a cup filled by the housewife he then offers a libation to Chisei-koro Kamui, uttering a long prayer of thanks and repeated request to guard the house and promote the welfare of all therein now and in the future. He does not drink from this cup but gives it to the householder, and the process of passing drink along the rows continues. Formerly

[1] Many *upopo* consist of a single phrase; some contain several, but the sense is seldom fully apparent. An example is *chupha wa kamui ran wa nitek ka cren, nwai atui isam ko tanne mau turi.* This may be translated, I hope not too freely: 'From the east the god descends, alighting on the tree-tops. From the shore a zephyr reaches out along the many seas.' The word I have translated as 'many', *nwai*, means 'six', but I think it may be so rendered.—N.G.M.

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

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THE FEAST OF ALL SOULS OR FALLING TEARS

Formerly the housewife was given the same kind of twisted shavings, also dipped in the beer, but this is not often done today.

All departing guests perform the ritual salutation. Those who remain form a small double row at the head of the hearth, like that before the ceremony began. The beer-container from the head of the hearth, still holding a little beer, is replaced on the sacred mat. It is then customary for those of the women who have remained at the lower end of the room to perform a farewell dance. This is traditionally the last dance at all festivals. It is called ***hararaki***, or doing ***harara***, because it is always accompanied by the sound rr-rr-rr, which represents the whirr of birds taking to flight. The dance is mimetic. Each performer, holding the ends of her sleeves between her fingers and palms, imitates the flapping of wings, swaying her body so as to move her outstretched arms alternately up and down. It is obviously intended to represent a flock of birds; what birds? Some whom I have questioned recognize imitation of birds without curiosity as to their kind. It seemed to me possible, however, that it represented the departure of the souls in the guise of birds at the end of the feast, and when I mentioned this to Nisukrekguru and asked him to recall any bird which rose to flight in this manner, he suggested wild geese. He also recalled instances in the old legends of souls taking the form of birds after death. This was in answer to a question but, though leading questions must be used discreetly if at all, the instances immediately cited were quite convincing. I should add that at festivals this dance is performed only at the end, though it is sometimes danced for amusement at other times. At the Bear Festival, however, the elders dance the ***tapkara*** as a farewell to the departing spirit of the bear.

When the large beer-container is empty it is removed to the north-east corner; the last backward-shaven ***inau*** is burnt, and the sacred mats are deposited near the wall on the north. There, too, the ***chisei-koro inau*** comes to its final resting place, being stuck high up in the thatch of the wall.

A few friends cluster round the hearth listening to tales of olden times. There are still some Ainu who are fairly conversant with the sagas and legends, and whose recitations, with emphatic taps on the hearth-frame, invite eager attention. Engrossed in tales of the past, they fail to notice the passage of time. I have called at five o'clock on a December morning, and several times later, to find a

EXORCISM

755 Here we are chiefly concerned with proceedings intended to repel or expel evil spirits threatening or inflicting serious maladies. In the case of difficult childbirth or any grave malady members of the village throng the dwelling, the elders busy with magico-religious expedients, while all express sympathy with the sufferers. [789] [822] I am told that in desperate cases old and reeking garments are waved to drive away evil spirits, and that the accumulated *Ainu rak*, the odour of the unwashed, helps to repel them.

796 A public manifestation of sympathy and helpfulness, *ukaobiuki*, characteristic of the Ainu, is a dancing procession called *niwen-horipa*. 789 When there is some untoward or tragic happening such as 731 a death by accident or the burning of a house, the important *kamui* are invoked and a procession is formed and moves towards the spot, 535 the men in front carrying swords, the women walking behind. At each step the men alternately stretch and bend the arm, holding the sword vertically, and call out 'wo-o-o pfui!' The women also stretch the right arm forward and bend it, exclaiming 'fusa!' The sufferers await the procession, and when it arrives at the place of the affliction it is usual to march round it three times, the men striking out with their swords. Then a double line is formed with the sufferers in one rank and sympathetic visitors in another, and the procession moves up to a small *nusa* where short prayers are said. The sufferers are then cleared of any evil influence that may remain, by being stroked from above downwards with the swords. Individual greetings and condolences are then said. Although the *niwen horipa* is fading out in the north where the Ainu population is sparse, in the south groups of Ainu often come many miles to take part in the ceremony and sympathize with the sufferers.

755 The word *uepotara*, which I have rendered 'exorcism', but which according to Batchelor implies 'solicitude', is applied in practice to a combination of measures used in the treatment of the sick. In the first example to be given a whole battery is brought to bear upon [115] the patient. I was first told of it by Kotanpira Ekashi, perhaps my best informant, but I saw it in 1933 and again about a year later. [114] The account given of this, and the following example, is recorded from the method employed by Isonoash Ekashi, who, though less learned, is well accustomed to these rituals. His prayers and invocations are less classical than those of my other informants, but those I have translated have been approved by independent Ainu to whom I recited them.

7:Munro & Seligman D. E-4. 5 (ca. 1900-1942) 1963
AB6 Ainu AB6

APPENDIX II

pliments, assurances and libations. Then skinning and dividing the body proceed according to strict rules of traditional ritual. The Ainu reverently drink the blood of the bear, calling it divine medicine.

Cushioned on the skin, with body removed, the head of the bear is believed still to attract the lingering spirit. Gestures of gratitude are made and praise and libations are offered, while the sacred fire burns at the place of the rendezvous to which it is hoped will come the World Spirit of the Ainu, the 'Holder of Space' and source of all life on earth. Here are placed the cups that had held the blood. During the feast etiquette forbids one who receives the cup just filled to drink it. He makes the gesture of reverence and passes it to the person opposite. An offering is also made to the ancestors. The women, too, make offerings to their matrilineal forebears (see Ch. VIII, Shinurapa).

After this reverent ritual, the people enjoy themselves. Small millet balls are thrown and scrambled for because they bring luck through intimate association with the bear *kamui*. School children play at tug of war. The women dance at the place of the Great Offering. The spirits and gods are present as auspicious guests, and everything must be done to please and entertain them. Ceremonial swords are carried to guard against evil spirits.

The final feast is held in the large house. Near the sacred East window lies the head of the bear with its lingering soul as chief guest of the feast. Food is set in front of it so that virtue may be acquired and passed on to those who eat it.

Then the 'sacred flesh' is distributed. The Wine-Controller, who sits beside the head of the god and opposite the large vessel of liquor, is a responsible official who gets a goodly portion. Ordinary guests receive small pieces of food, reverently taken in both hands. The feast includes millet beer and soon the Elders and guests begin to feel its effect. Then men dance, and after a while the women join in.

A /737 cont./

796 782 horizontally a few times and murmuring a few words which Scheube did not understand. This is repeated in front of the bear's cage, [535] whereupon the women and girls execute a dance in front of it and in doing so turn toward the bear with caressing glances and movements. /Page 738 is blank, and the following unnumbered page is the title page for the appendix, "Excerpts from the Travel Books, Notebooks, and Journals Left by the Author."/

000 /739/

I. Religious Conceptions of the Amur Peoples. -- Idols, Amulets -- Shamans.

Religious Conceptions

G 776 124 1. Gilyak. It is very difficult to obtain information concerning the religion of the Gilyak. I learned the following from Jutschin and Labgun (*). They call "God" ýżigy (**) and designate

G [361] * From the villages of Patchá and Wassj at the mouth of the Amur.

G [104] ** Wherever the author used ы and я from the Russian alphabet, they have been replaced by y and ja /according to the system used here, these letters would be transliterated as y and ya, respectively/.

him as the good one, kíngulātsch, an attribute that means the G [778] same as good (sontz). They did not understand my question as to whether "God" lived in heaven, or where else? -- and said only [532] that they did not have any god (idol) in their yurts. I all the more doubted the assertion repeatedly given to me by the Gilyak that they did not have any idols, since I myself have human and animal figures carved in wood from the village of Kuík (***). But they

G [361] *** On the left bank of the Amur, below Nikolayevsk, also Kuëgda, Kuégra, Kuégri-wo; see pp. 448, 535.